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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED:051630ZJUL78

REVIEW ON: Sep 2000

GRILL FLAME

NOT RELEASABLE TO FOREIGN NATIONALS

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, DC. The purpose of the session was to provide information relevant to the hostage situation in Iran.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S/NOFORN) The remote viewer was asked to focus on "Victoria". He described "Victoria" as a multi-level building in which he found eight hostage personnel. At the time of the session the hostages were all grouped in one room and had just finished eating. The viewer had trouble distinguishing individual hostage personalities but felt that two of the hostages perceived were younger than the rest and were possibly Navy personnel. The viewer perceived three armed guards in the "garden", two armed guards by the entrance to the building and two unarmed guards in the hallway outside the hostage room.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-23

TIME

#66: This will be a remote viewing session for 1100 hours,
3 September 1980.

Relax and concentrate now. Relax and focus your attention on the building in the photographs I have shown you. Focus on the building in the photographs I have shown you. Focus at the present time and describe the building to me.

#01: "L" shape...it's "L" shaped inside...interior corridor... with, uh...second floors have people...

#66: Describe the people.

+01

#01: Getting...familiar hostages, or...just a minute....like there was eight, eight hostages there...the rooms are on the second floor that they're in...it's broken up, both sides of the wall... Saw two...two people, ~~uh~~ ^{room} that, uh, appears to be cots or temporary type sleeping beds.

#66: Tell me about the activity at the present time.

#01: They're, uh...kinda congregated in one big room, reading. Appears they just...just finished eating. They had a table there with...table there with dishes and stuff, paper... There's, they just finished eating.

#66: Do you recognize any of the hostages?

+03

#01: Saw a young...two of 'em are very young...19-20...but I don't, I get a feeling of communications, the one he's got blond hair, it's either blond or sandy colored hair, the Navy type, but he's not a Marine, he's just young... there's another young person there. I think these two were like, uh, into communications or something.

#66: Tell me what makes you say this.

#01: Something that came in my head while I was looking at them. Another one's got light brown hair and a moustache, a beard. Not much of a beard, but he's got a beard. There's a.... another Navy person, but he's older...too civilians...feeling they're...they're like just in a room together, they just finished eating. There's no guards in the room, but there's guards in the hallway...outside.

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#66: Are they armed?

#01: Yes, they are. Guards in the hallway aren't armed. The guards outside are.

#66: Tell me the numbers in both locations.

#01: Just a minute, I'm tryin' to get this room squared away here...where it's at..... Three guards with arms, left side of the building behind a wall by some trees. There's two guards with arms just inside the door to the building. It's like the end of a corridor or something. There's like a...a waiting area, and there's two guards there. They're not armed...it's outside the room. Getting my floors mixed up. I think this is a split level building, someway. Like the ground floor is part in the ground and part not in the ground..... The small rooms are like around the corner from the waiting area. This big room, I think, is a...I can't, I can't, uh...I'm keep tryin' to make it a dining room, but it's not. It's like an old conference room. I get a...get the impression this...this is an old wire service or press building or something.

#66: Tell me what makes you say this.

#01: Like, uh...squares of newsprint on the wall. Small frames. I just, the feeling...just the feeling like it's a old press room or press building.

#66: You're saying this because of the framed newsprint you see on the wall?

#01: That and the feeling...just feel like. There's also a room there with a lot of communications equipment. Telephones and switchboards and like photocopy equipment...the drums...like photo facsimile equipment.

#66: Okay. Now, other than the eight hostage personnel and the guards you've mentioned, are there any other personnel in the building?

#01: No. I don't see anybody else.

#66: I have no further questions. I'd like you now to comment as you see fit.

#01: Strikes me as being kind of a jovial atmosphere, like everybody's talkin' and havin' a good time. I don't sense any depression.... Get a feeling like this is a building I was in before, had a wall around it from the front. Some kind of a oval window...doors like a rust red color, and outside the building is like a off color yellow. That's all I get.

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#66: Okay. Remembering your perceptions clearly, let's prepare to draw those impressions that you've had.

#01: Okay, just a minute..... Okay.

Okay, evidently zeroed down to a section of the building that these folks were in, and there's a lot of things, feeling I get about the interior of the building that don't seem to...don't appear like they're gonna agree with the exterior, but I wanna draw it the way I see it. Had a feeling like I was looking down a...a corridor, if you went down...this is gonna be a little complicated at first... to a right hand turn, sort of...I felt like there was a... like this, uh..... That's wrong. Let me start this again. The problem I'm having with this is there's a lot of decorative glass in the section that I was in, where you can see the outside. The view I'm gonna draw is if I was suspended in the air near the ceiling looking down, because that's where I was. I'm tryin' to readjust it to eye level, but I can't do it. So I'll give you that view.

#66: All right.

#01: It's like I was looking down on a row of glass squares in a hallway...going out to the right. And these were very large, because they are, they were like standing up against them, they were the full size of a man, like big picture windows. Only outside of this, this picture window effect, was hedges and garden, like. Very bright sunlight coming through these windows. And this went down like that. And this way was a wall, and then the other side of the wall went that way. This was a floor here. This is like looking through the floor on top...this wall...like this, with a door, set at a very odd angle in the corner of the room, back like this. And then here was the large table...with big easy seats...sitting around the room. These are where the hostages were.

#66: This is the table on which you said previously you saw plates and food or something?

#01: Yeah... And, uh, try and get this right now, there's like a slight turn here. And there's these steps that go up like this along that one wall to a landing, and then go up this way to the next floor. And this curve in the building right here is also glass so you can see out. But there's a door right to the left here, a doorway, should say. Goes like that...this landing is down here like this... these steps go up. Does this make any sense? You know, like...

#66: Watching you draw it I can understand.

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#01: Okay, good. There's like, uh, chairs out here like this is a waiting area. And then there's a corridor here, and this wall goes back this way. I get the feeling like these are rooms over here. This is an exterior wall where all the glass is. And this is like an old conference room.

Now there's two guards here but they don't have weapons. This is a door. This is glass windows. Okay. Looking from the top I get an impression that it's like, sort of like...something less than a perfect angle. This'll be page two. And, uh, this is the door at point A on page one, this is the door at point A. This is the glass windows, they're on the side. And then this room...is like this, and this is a hallway, and these are rooms over here. And, uh, somewhere over in here there's more rooms but I couldn't get back over into there. And this is the big... big room with the hostages. And I felt like this main entrance was this way. I'll put it on both sheets.

#66: Okay, so-

#01: The exterior...garden. You know, like a more angular intersection of walls than-

#66: This is why you were concerned that it doesn't fit with the pictures?

#01: Yeah, and it doesn't seem to fit the pictures of the building I've seen, or there might be parts of the building that are hidden from sight that I don't see in the picture. But this is a...like page one is clearly the view I had, and I was looking down into the second floor through the third floor, or attic floor or whatever, third floor, I guess. That confused me too. I kept tryin' to make three floors and couldn't, I kept tryin' to make two floors and I couldn't, and I was comin' up with two and a half floors. And that's why I keep thinking maybe it's split level. You know, one, two and three, the second being split leveled off, the first and third. This could be the second floor, and I was looking down through the ceiling of the second floor into this area sort of obliquely, and, uh, the entranceway I got a feeling was...I'm gonna do a side view.

I got a feeling like the entranceway was, uh...let's see if I can do this right now...from the side it appeared to be just a small portion, just an in element of the building, I had a feeling like this would be the entrance door, just a small red door, rust colored door. And that there was, uh...some decorative metal iron or something, here, which mighta had some sign or something between it. I don't know what. This was also brick.

#66: Where is this again?

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#01: This is the entrance door.

#66: Okay.

#01: It's on the side facing the street. And looking past it on both sides but set away from the wall in which the entrance door is set was a split level section that came out like this...like this, and that there was like hedges, and...garden. And I felt like there was like a wall here, and, uh...these are just different sections of the building that went back from the end...wait a second, now, there's one other thing that's missing here, and I haven't recalled it..... I know what it is- no windows on this end. The entrance end I see no windows.

#66: As opposed to where you-

#01: As opposed to all kinds of glass where I was.

#66: Okay.

#01: And, uh...all this entranceway.

#66: And this is where there- you found two armed guards, at the entrance?

#01: Yeah, uh...

#66: If I recall, you said that-

#01: There were some others too. Wait a second and I'll tell you where they were at. Two armed guards here, and over here in the garden was three more... And, uh...the thing that I remember now is it didn't have any windows from the entrance end, that's a little confusing, 'cause the...just nothing but bright sunlight windows, you know, on the hallway side. And the hallway seems like an odd shape.

#66: Okay, speaking of- okay, you say sunlight. What time of day did you perceive it to be when you were there?

#01: It's like very, very, very late in the afternoon, you know, when the sun's sitting right on the horizon and almost your entire interior walls are lit because the windows have no protection, it's just, you know, this real hot afternoon sun blasting in. Late, late afternoon, like the sun's about to set.... The building's essentially a light yellow color. I had a feeling it was an old news-

#66: You talked about several pieces of equipment.

#01: -like a wire service building or something, you know, like a United Press or UPI, or something, type building. That's about it, I guess.

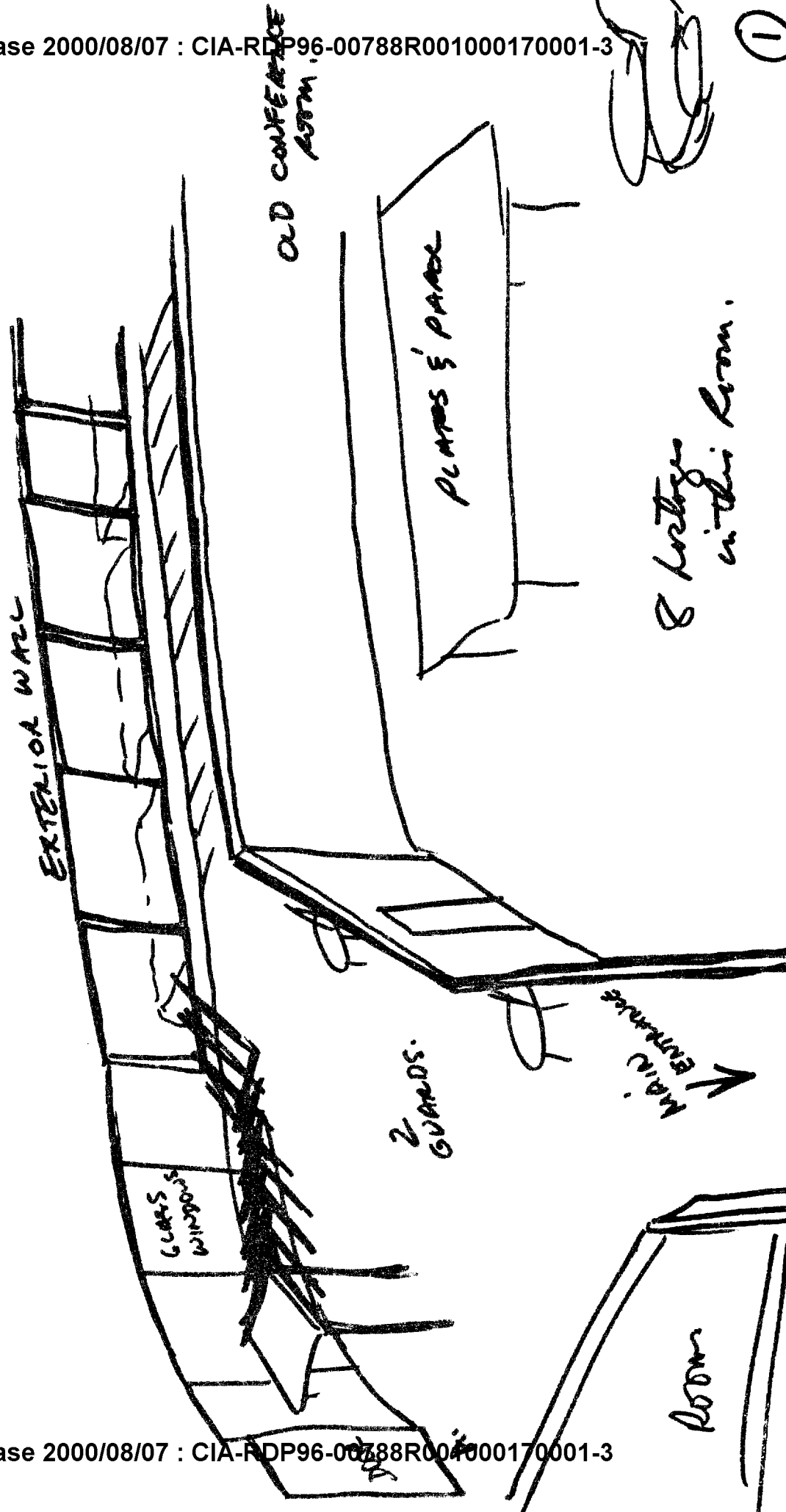
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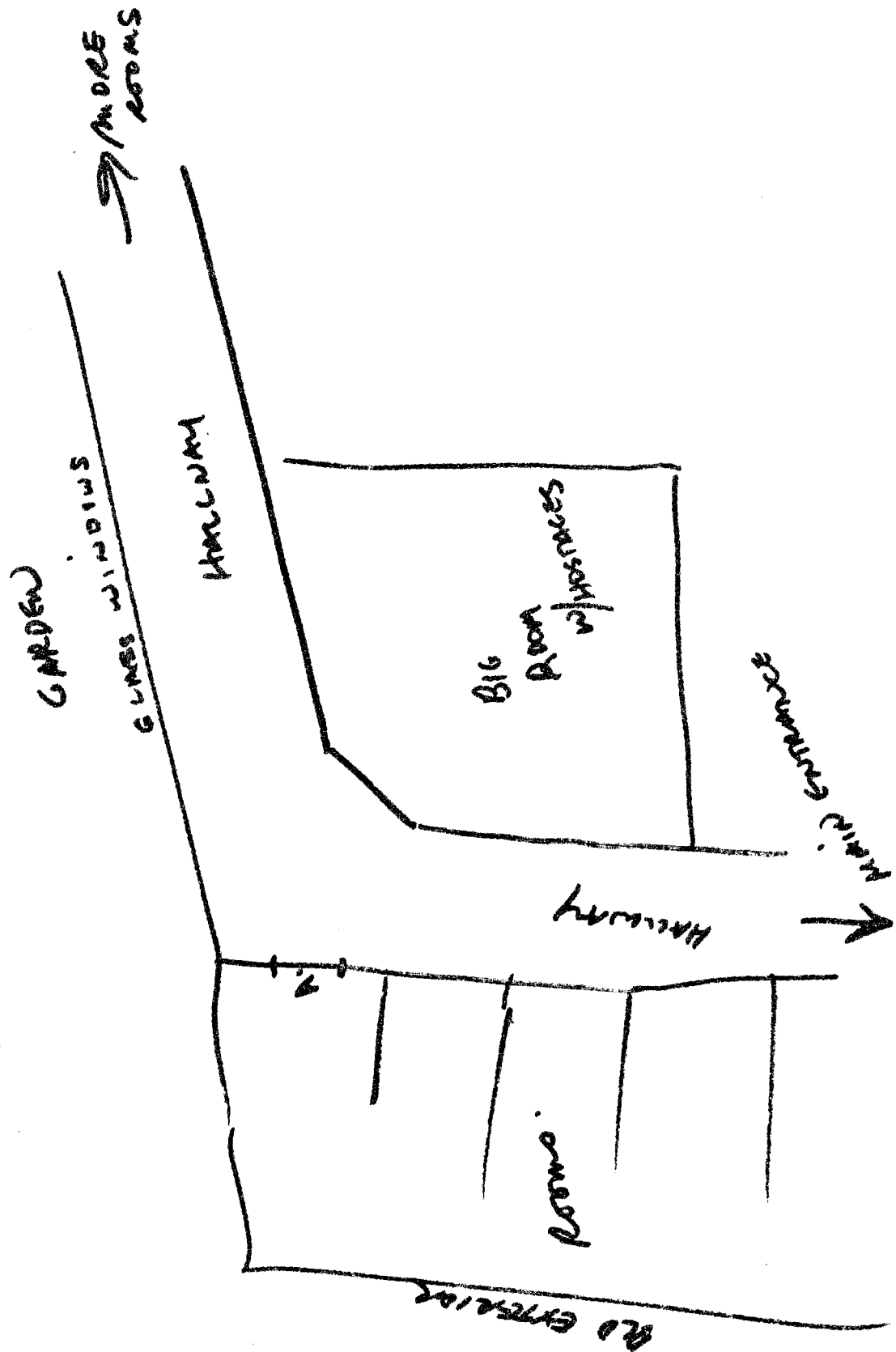
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- #66: Okay. I'd like you to comment a little bit more on the particular hostages themselves. You talked about two of them being young, or Navy, and so forth.
- #01: I was tryin'- whenever I tried to identify the hostages I try to look for differences, and, uh, the only differences I could feel were two being Navy, and young as compared to the rest. And then I was able to break out that one of 'em had a beard. And then I perceived there was another Navy person there, not a Marine, And, uh, you know, not so young. And then I was, you know, I get a little confused then because I'm struck by the similarity of all the people that are hostages. It's like they're all one person, for some reason. Like there's all one identity there, or the differences are falling away or something. Just for some reason I couldn't perceive any more differences. And, uh, I was also struck by a feeling of...not a hostage type atmosphere, but a jovial type atmosphere like...this is our early evening get together, you know, what are we gonna do tonight, play cards, or what? That kind of thing.
- #66: Okay.
- #01: And that they had just finished eating.
- #66: So, you still feel there's eight hostages?
- #01: Yeah, there's eight people in there that are hostages.
- #66: Tell me a little about the individual personalities that you picked up. Three Navys, two civilians-
- #01: Two civilians, I was able to perceive there was two civilians...that's all I can get.
- #66: Okay.
- #01: It's like they're all running together for some reason.
- #66: Anything else you want to add that-
- #01: Just that the- my perception of the interior doesn't appear to match the photo exterior, but that's only one view of the exterior, so...you got it the way I see it.
- #66: Okay, fine. That'll do it, then.

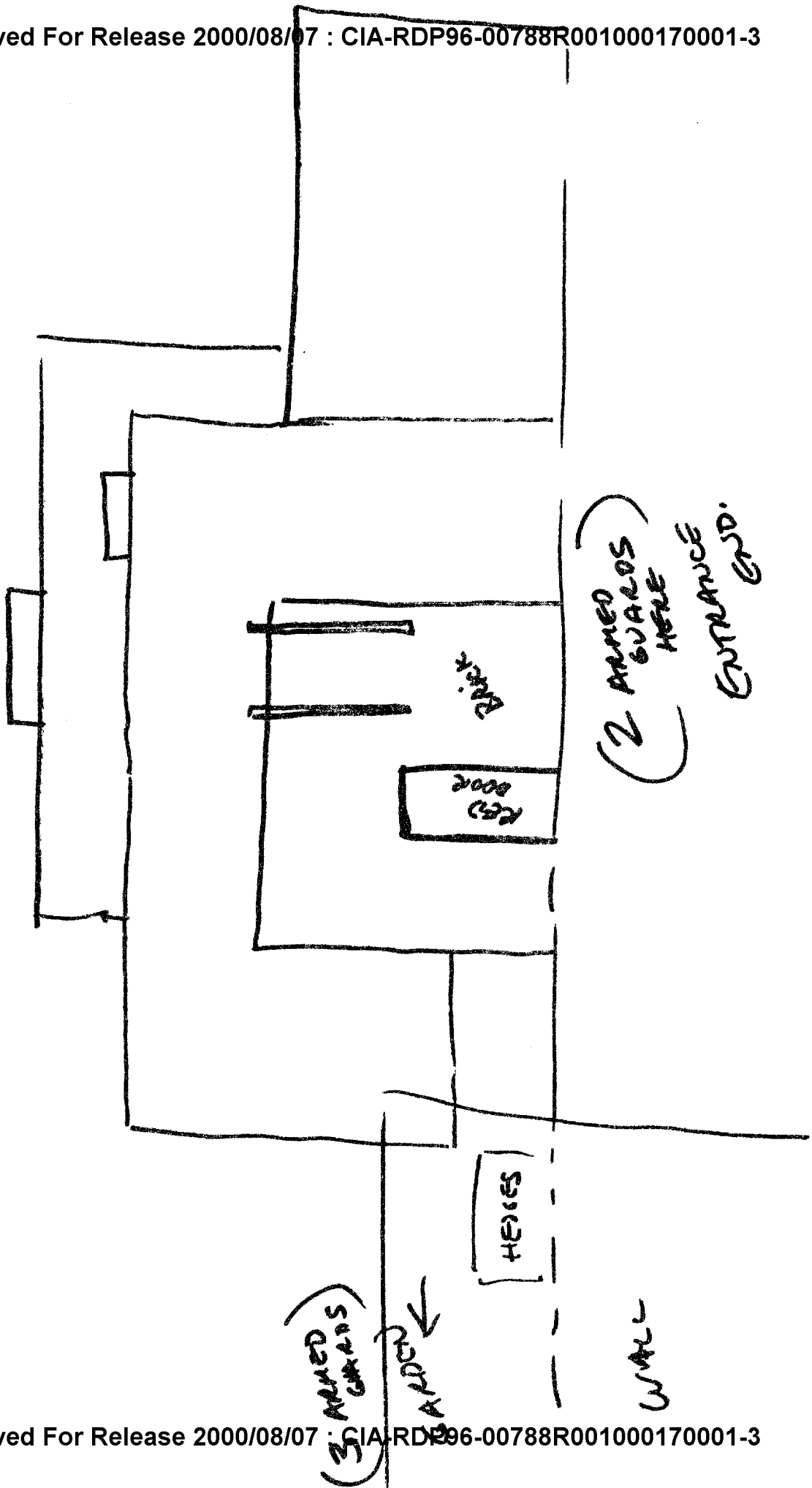
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TAB





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TAB

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION D-23

1. (S/NOFORN) This remote viewer has been working on the Iran hostage situation for several months. He has been exposed to a myriad of information both classified and open source.
2. (S/NOFORN) Prior to the session the viewer was shown classified overhead imagery of "Victoria". The photograph is not included herein due to its classification.

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